

LAW OFFICES
FULTON BRYLAWSKI
JENIFER BUILDING
WASHINGTON, D. C.
TELEPHONES MAIN 885-886

Register of Copyrights,
Library of Congress,
Washington, D. C.

DEC 21 1921

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of
Rocket Film Corporation

KEEPING UP WITH LIZZIE (6 reels)

Respectfully,

FULTON BRYLAWSKI

The Rockett Film Corporation hereby
acknowledges the receipt of two copies each of the motion
picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
KEEPING UP WITH LIZZIE	12/21/21/	L: ©CL 17384

12 Copies Returned
DEC 28 1921
Delivered in person

DEC 28 1921
★ O.K.-F.G.P.

The return of the above copies was requested by the said company, by its agent and attorney, on the 21st day of December, 1921, and the said Fulton Brylawski for himself and as the duly authorized agent and attorney of the said company, hereby acknowledges the delivery to him of said copies and the receipt thereof.

Fulton Brylawski

HODKINSON
SELECTED PICTURES

Dec. 22, 1921.

Mr. Taylor,

Copyright Office,
Wash. D. C.

Dear Mr. Taylor:

You will kindly deliver
to bearer, one print of "KEEPING UP WITH
LIZZIE" which Mr. Fulton Brylawski was
to copyright at your office.

It is absolutely essential
that this print go to one of our exhibitors
at Lynchburg Virginia, and your action in
this matter will be greatly appreciated.

Very truly yours,

W. W. HODKINSON CORPORATION

S. A. Galanty
S. A. GALANTY

SAG/G

Recd. 1 Copy of film

Keeping up with Lizzie

★ O.K. - F.G.P.

W. F. Marshall Jr

DEC 22 1921

*Received approving delivery
Fulton Brylawski*

DEC 23 1921

DEC 21 1921

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KEEPING UP WITH LIZZIE

Photoplay in six reels

Scenario by Will M. Ritchey

Directed by Lloyd Ingraham

Author of the photoplay (under Sec. 62)
Rockett Film Corporation of the U. S.

DEC 21 1921

AL. RAY ROCKETT
PRESENTS
IRVING BACHELLER'S
"KEEPING UP LIZZIE"
FEATURING
ENID BENNETT

©CIL 17384

WITH A STRONG CAST INCLUDING
EDWARD HEARN, OTIS HARLAN
LILA LESLIE, J. LANDER STEVENS

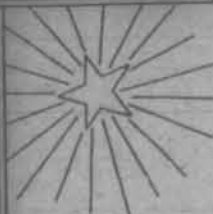
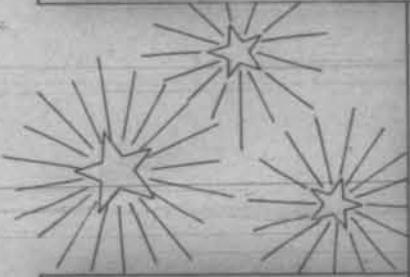
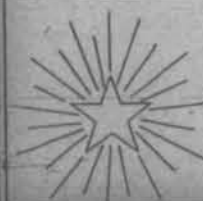
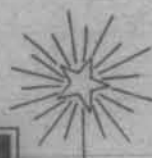
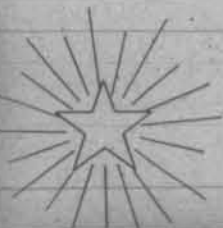
DIRECTED BY
LLOYD INGRAHAM
PRODUCED BY
ROCKETT FILM CORPORATION

Distributed by
HODKINSON

Even Brasch

LOBBY DISPLAY

Remember that a well-dressed lobby is half the battle. The cards illustrated herewith will prove a veritable magnet in attracting patrons to your theatre.



The CAST

Lizzie Henshaw
 Enid Bennett
 Dan Pettigrew
 Edward Hearn
 Count Louis Roland
 Leo White
 Socrates Potter
 Landers Stevens
 Sam Henshaw...Otis Harlan
 Mrs. Henshaw
 Victory Bateman
 Bill Pettigrew...Harry Todd
 Cecilia Warburton
 Lila Leslie



ENID BENNETT



EDWARD HEARN



OTIS HARLAN



LEO WHITE



VICTORY BATEMAN



LILA LESLIE

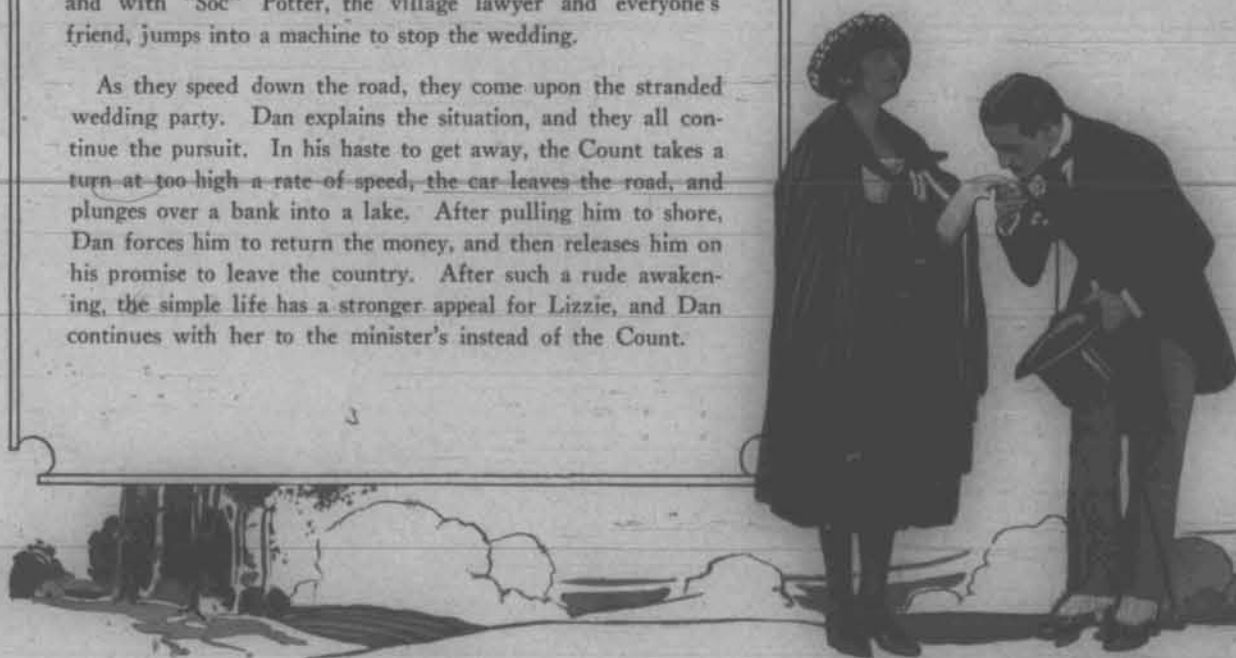


J. LANDER STEVENS

The Story

Lizzie Henshaw, belle of Pointview, a small country town, is sent to a fashionable school by her ambitious father. His bitter business rival, Pettigrew, the father of Dan, Lizzie's sweetheart, not to be outdone sends Dan to Harvard. And then both of them—the town's two leading grocers—start to boost their prices to pay for their children's schooling. After graduation, Lizzie tours Europe with some wealthy friends and then returns to Pointview with a flock of lofty and expensive ideas, and accompanied by Count Louis Roland, who sees in her an opportunity to marry wealth. She immediately sets a standard of dress and mode of living that starts a period of wild and furious spending on the part of Pointview, which threatens to ruin everybody. Poor Dan, in spite of his Harvard background, plays second fiddle to the Count. Lizzie's father, unable to hold the pace, confesses he is broke—the Count refuses to go on—but upon receiving a dowry of \$10,000 agrees to a hasty wedding. On the way to the minister he fakes a breakdown, and when they all get out of the car, the Count jumps in and speeds away with the money. Meanwhile, Dan, suspicious of Count Louis, has discovered that he is an imposter, and with "Soc" Potter, the village lawyer and everyone's friend, jumps into a machine to stop the wedding.

As they speed down the road, they come upon the stranded wedding party. Dan explains the situation, and they all continue the pursuit. In his haste to get away, the Count takes a turn at too high a rate of speed, the car leaves the road, and plunges over a bank into a lake. After pulling him to shore, Dan forces him to return the money, and then releases him on his promise to leave the country. After such a rude awakening, the simple life has a stronger appeal for Lizzie, and Dan continues with her to the minister's instead of the Count.



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"KEEPING UP WITH LIZZIE"

Every known ingredient that goes to make for success is embodied in this picture.

The cast leaves nothing to be desired; the story is rich in humor and at the same time one which will appeal strongly to the highest type of intelligence, for it is logical, rational, and typical of our present day America. The direction is flawless. Lloyd Ingraham knows dramatic values and he knows, too, how to extract the last bit of comedy out of every situation. That knowledge has never stood him in better stead than in this, his newest and greatest picture.

The author's name alone will insure an over-flow attendance for your theatre. Irving Bacheller, through his writings, has made for himself an unique place in the hearts of the people of America.

So you see that in "Keeping Up With Lizzie" you have a production which is possessed of every single exploitation and advertising angle that it is possible to put into a picture. It's bound to prove an enormous money-maker for you.

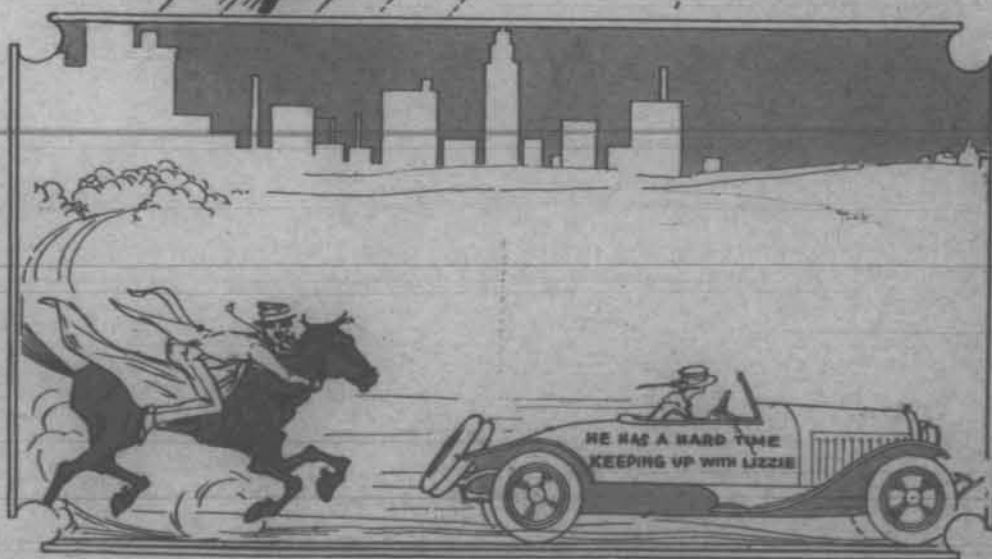


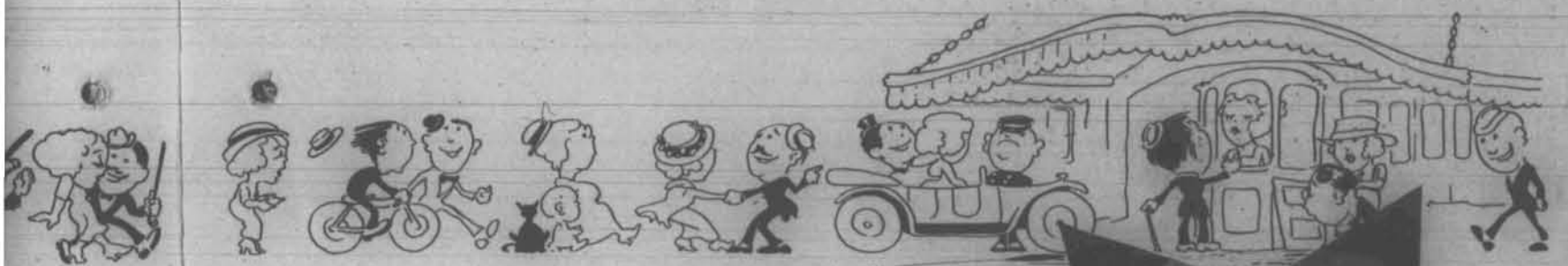


In all the exploitation on "Keeping Up With Lizzie," the idea that should be kept uppermost in mind is that of speed or action, together with good comedy. "Keeping Up With Lizzie," is a fast moving comedy that creates many smiles, and brings forth a great many hearty laughs from the audience. In the first exploitation idea which is illustrated below, "Lizzie" is seen in a very racy looking automobile making rather good time down the road. The figure on the horse trailing the car is that of the "Count," who has followed "Lizzie" home from abroad in hopes of marrying into a family of wealth. His financial position, and also his physical appearance in one part of the picture are very well typified by the sketch. Have someone impersonate the "Count" by dressing in an old dress-suit, silk hat and monocle, and mounted on a decrepit horse. It will be this "Count's" job to keep as near "Lizzie's" automobile as possible, which can be made difficult enough because of the superior speed of the car, to cause the "Count" to appear very uncomfortable in his effort to keep up, and will also necessitate his riding in a very unusual position. On the side of the car as well as on the horse if possible, have the billing for the picture.

Another most unusual feature of an exploitation campaign should be a party of young folks in various costumes ranging from overalls and sun bonnets to evening dress, riding about town in a hay wagon. Let the driver of the wagon be a typical farmer, which is entirely appropriate since the story of the picture is laid in a small town in a farming district. Such an outfit will give a very good idea of the cosmopolitan appeal of a picture by Irving Bacheller. To make the stunt more enjoyable for the spectators on the street, the party in the wagon should be pre-

EXPLOIT





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ATION



pared to sing a few songs. This will increase their attention value, and will also provide an excellent opportunity to distribute hand-bills advertising the showing of the production. One side of the wagon should bear the billing of the picture, while on the other should be lettered "You'll find all kinds of people in 'Keeping Up With Lizzie' at the Theatre."

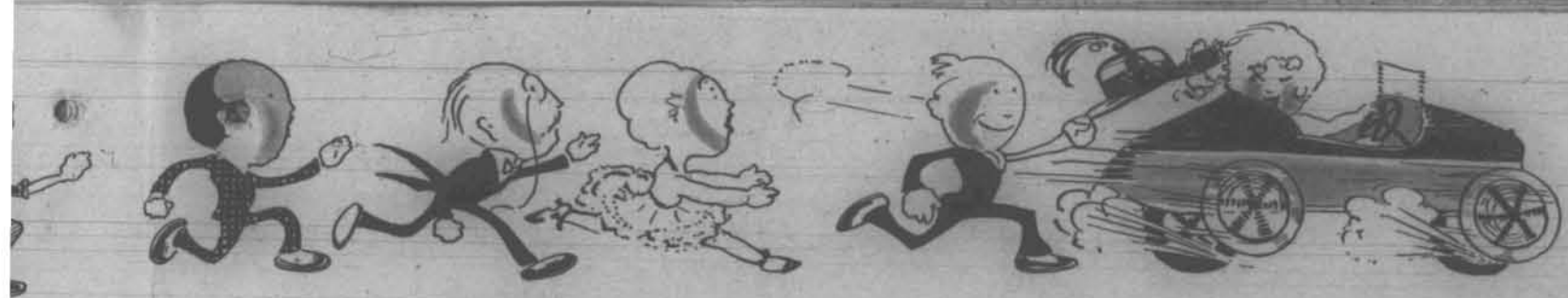
The exhibitor in all his publicity and exploitation should not overlook the fact that in playing a picture from a story by Irving Bacheller, he has the opportunity to use the name of one of the best-known and most popular writers in the whole world. His stories are ones that are read and loved by everyone. He needs no advertising to make him known—he is already known, and every exhibitor can capitalize on it. The name

of Irving Bacheller will draw crowds to the theatre. All the exhibitor need do is let the people know that Irving Bacheller is the author! To do this he can easily obtain the co-operation of all book-dealers, window displays and joint advertising can be planned. Arrange with your local book-dealers for special window displays of Irving Bacheller's books, and especially "Keeping Up With Lizzie." Have him do special advertising for these books in conjunction with your advertising for the picture. Also supply him with a window card and counter cards for his displays of the books of "Keeping Up With Lizzie" with the following reading matter: "Keeping Up With Lizzie," one of Irving Bacheller's most popular stories. Read the book and see the picture, at the Theatre, date."





HIGH
LIGHTS
IN THE
PICTURE



HIGH
LIGHTS
IN THE
PICTURE

THE PROLOGUE

For this purpose, the stage should be set to represent a rather disheveled office, such as one might expect of a country lawyer, and Soc is seated in a swivel chair with his feet elevated to the top of a flat-top desk, on which may be a careless display of papers. He appears to be rather moody, and such is the case for he speaks not exactly to the audience but aloud so that they can hear, as if he were thinking aloud the thoughts that are running through his mind. Appropriate material for this unusual and highly entertaining prologue has been taken from the original book by Irving Bacheller, and will be found reprinted on the news clip sheet which accompanies this press book. Turn to it, and enjoy it yourself—then be sure to use it for a prologue when you show the picture—a very inexpensive and easily prepared proposition.

In "Keeping Up With Lizzie," most noticeable is responsible the great change. When the story country girl, gingham and comes back to and abroad—different in m but she is an e ways appearing seldom been s rest of the a keep up with pensive for th that if this i public it will ment that will

"Soc" Potter is one of the outstanding figures in "Keeping Up With Lizzie," because through him most of the quaint philosophy of Irving Bacheller is injected into the story. "Soc" is the bachelor philosopher, philanthropist and adviser to almost everybody in Point-view, and it was his money that financed most of the society life that developed upon Lizzie's return from abroad. For a prologue to the picture, nothing could present the atmosphere of "Keeping Up With Lizzie" better, or give a clearer idea of the whole situation in a more interesting way than a philosophical discourse such as only Irving Bacheller can write. Full of wit and cynical humor, it cannot fail to put your audience in a jubilantly receptive mood before the picture is flashed on the screen.



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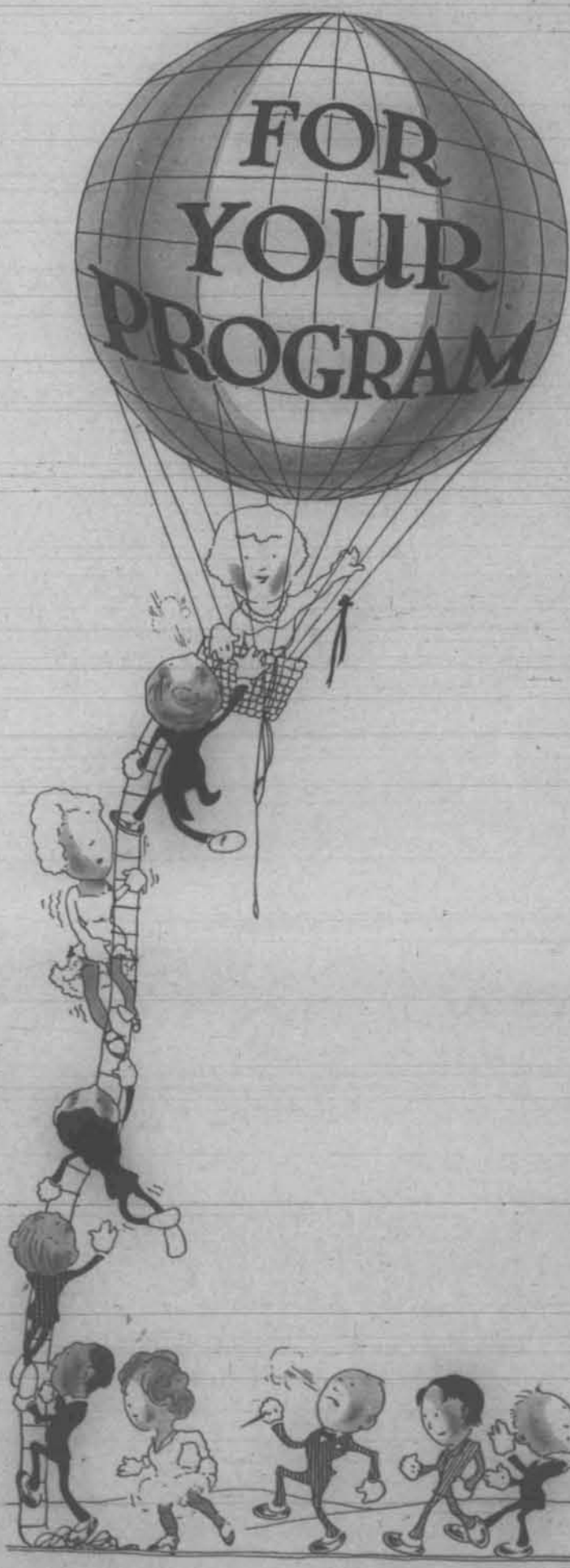
In "Keeping Up With Lizzie," one of the most noticeable features, in fact the one that is responsible for the events in the story, is the great change which takes place in Lizzie. When the story opens, she is the simple, pretty country girl, dressed neatly, but plainly, in gingham and similar fabrics. But when she comes back to Pointview from finishing school and abroad—how different! Not only is she different in manner and in outlook on life, but she is an ever-surprising fashion plate, always appearing in new clothes, such as have seldom been seen before in that town. The rest of the women in the town tried to keep up with her, which was mighty expensive for the men. Therefore, it is plain that if this idea can be presented to the public it will prove to be an accomplishment that will result in great attraction value

THE LOBBY

for your theatre. In order to do this, rent two wax figures of women, both exactly alike. Dress one of them in gingham in neat, simple style, just as Lizzie was before she went away to school. A good idea of her appearance can be gained from the stills which are reproduced in this book. The second wax figure should be dressed to represent Lizzie upon her return from abroad. This figure should be dressed in the latest mode, a distinctive dress of extreme style in order to make a decided contrast between the two figures. In order to make this idea more complete, prepare a sign to be placed beside each figure. On the sign for the first figure have lettered: "Lizzie, before she went away to school, a charming country girl." On the sign for the second figure: "Lizzie, after returning from abroad, as haughty and as expensive as a Parisian model."

The paper on this picture has been prepared with the idea in mind of the exhibitor being able to utilize them for cutout purposes as well as for extensive general display. Look at them and you will immediately recognize splendid opportunities for preparing cutouts to be placed in your lobby and on the marquee of your theatre.





It was only a simple little American town, but before Lizzie finished with it, it had all the airs and graces of Buckingham Palace. See "Keeping Up With Lizzie" when that sparkling comedy made from Irving Bacheller's novel and released by Hodkinson comes to this theatre next week.

They used to sit and wonder what Lizzie would do next in the little village of Pointview, where she resigned as an uncrowned queen. "Keeping Up With Lizzie," Irving Bacheller's screamingly funny story in which Enid Bennett is the featured player, will be seen at the Theatre next

Why Lizzie ever hesitated in her choice between Dan and the Count no one in Pointview could possibly conceive. And then, when what happened *did* happen, every one said: "I told you so!" There's a laugh a minute in "Keeping Up With Lizzie," a Hodkinson release in which Enid Bennett is the featured player, which comes to the Theatre next

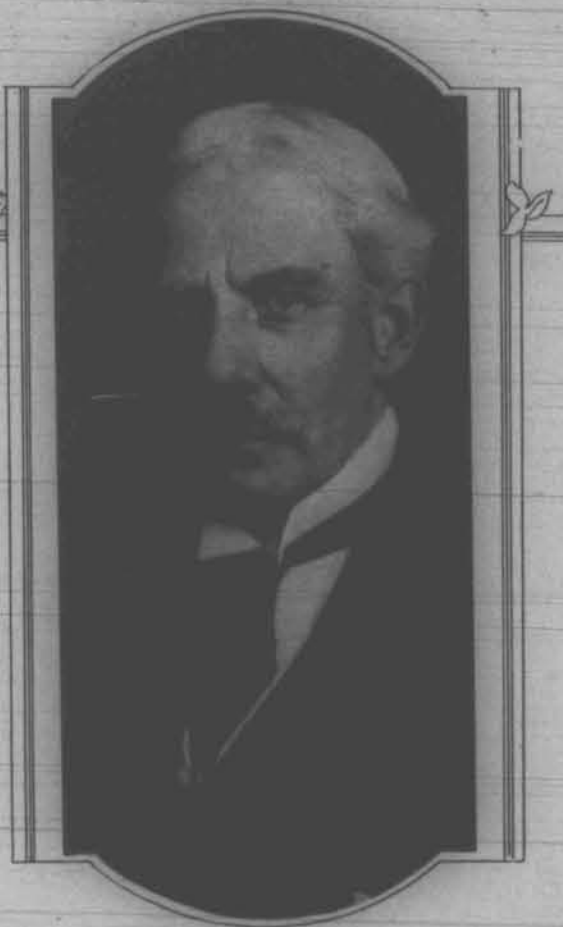
An extraordinary cast which includes Enid Bennett, Otis Harlan, Lila Leslie, Victory Bateman, Edward Hearn and Leo White, will be seen in "Keeping Up With Lizzie," the screen version of Irving Bacheller's novel, Hodkinson-released, which will be the featured attraction at the Theatre next

They didn't know what a lorgnette was in Pointview until Lizzie came back from college, and then they were as plentiful as flies around a honey-pot. But that wasn't all that Lizzie did to Pointview—she almost turned it upside down. Many a laugh awaits the picture patrons who attend the Theatre next for then and there will be seen "Keeping Up With Lizzie," Irving Bacheller's scintillant satire which the Rockett Corporation has brought to the screen.

She went away "Lizzie" and came back "Elizabeth." And when she *did* come back, nothing in Pointview was quite good enough for her, so she thought she'd make the town over, and you ought to see what happened. You can see it if you attend the Theatre next where "Keeping Up With Lizzie," the picture version of Irving Bacheller's story made by Rockett and released by Hodkinson, will be shown. Enid Bennett, Otis Harlan, Leo White, Edward Hearn, Lila Leslie, Victory Bateman, and many other popular players are included in the cast.

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The AUTHOR



Irving Bacheller stands as the foremost and, incidentally, the most typically American writer in the field of literature. He is a man whose every book is a "best seller," simply because it is real and true and vital.

He is an American of the Americans on both sides of the family. His people are of a deep-rooted race,—industrious, intellectual, God-fearing and self-respecting,—and each one of these qualities manifest themselves in the writings of the man himself. He has the proper background to write of America, for his sires were among those who conquered the new world's forests, plowed its granite hills and drained its swamps. He himself was born in a clearing in St. Lawrence County, New York State, and he not only keeps his native land in memory, but he has put it imperishably into American literature.

His books are written in such a way as to make them replete with interest. He writes with a sure touch. His humor is sparkling, his satire is keen, and his insight into the human heart is extraordinary.

He writes of a people that he knows and loves. Of the people of his home-land he himself says:

"In the land of my birth men are still created free and equal. There the only uncommon person is the one who hasn't common sense. There the lap of luxury is a Ford car and its accessories are a Sears-Roebuck suit, an Ingersoll watch and a coonskin overcoat. There the only necessity is education and the only pride is scholarship. There, no matter what his dress and pride and pretensions may be, a man is as good as his heart and no better."

Throughout each and every one of his books there is manifested the same kindly humorous touch that is displayed in that one short paragraph.

It has been estimated by Mr. Bacheller's publishers that well over five million copies of his books have gone forth to make the world a better and brighter place in which to live. Every one of them, as has been said, has been numbered among the "best sellers" and have won for themselves an undying place in literature.

All of his books are extraordinary. He has never written one that was unsuccessful. Beginning with "Eben Holden," his first literary triumph, the list reads as follows: "A Man for the Ages," "Keeping Up With William," "The Light in the Clearing," "Silas Strong," "D'ri and I," "The Master," "Darrel of the Blessed Isles," "Charge It," "The Turning of Griggsby," "The Handmade Gentleman," and "Eben Holden's Last Day a-Fishing."

In all this splendid array there is no one book so individually popular as "Keeping Up With Lizzie," for it will find a response in every heart, so typical is it of the life that daily we see about us. And patrons of the motion picture theatres owe a deep debt to Irving Bacheller for having made available for screen usage a story which is possessed of such splendid humor and true entertainment values.



WHAT YOU WILL SEE

- A little American town transformed by the whims of one girl.
- A moth who changed into a butterfly and almost singed her wings.
- The unmasking of a fortune-hunting, foreign fake.
- The thrilling pursuit of the fleeing Count (?) by a high-powered car and a recklessly driven motorcycle.
- The overturning and wrecking of the Count's car in a swamp.
- The unswerving devotion of a simple, strong, sturdy man for a flighty, superficial woman of the world.
- The price war that raged in Pointview between Lizzie's father and Dan's.
- How an entire village had to "kick in" to pay for two college educations.
- The latest feminine fashions as displayed by Lizzie after her return from college.



CATCHLINES

- "Keeping Up With Lizzie" kept them one jump ahead of the sheriff.
- See what happened to a little American village when they tried "Keeping Up With Lizzie."
- Lizzie went away to college, then came back, and Oh, my dear, what a difference!
- Lizzie brought the first lorgnette that Pointview had ever seen back from college with her.
- Paw and Maw didn't know their little girl when she came home.
- Dan raised crops and Lizzie raised the dickens.
- He looked like an honest-to-goodness Count—but that was before he fell in the mud.
- The price of eggs went up to pay for Lizzie's schooling.
- Maw didn't know whether a tiara was something to eat or part of an automobile till Lizzie became "edicated."

MUSICAL SYNOPSIS



By JAMES C. BRADFORD

THEME
LIZZIE THEME

"I'LL KEEP ON LOVING YOU"
"DOLLY DOLLARS" (Entr'acte.)

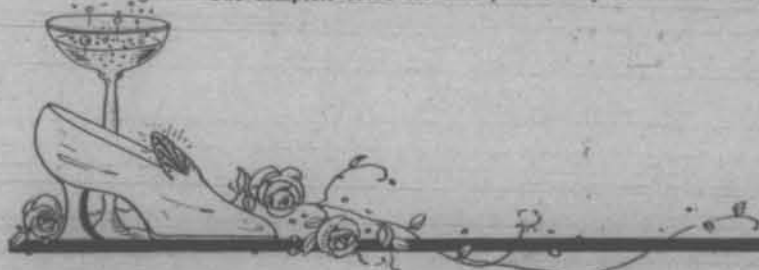
SHERMAN CLAY
VICTOR HERBERT

No.	Time	(D)escription or (T)itle.	(T)empo.	Selection.
1.	4¼.	AT SCREENING	4/4 Andante	DAISIES—BENDIX (G)
2.	1½.	D. EXTERIOR—LIZZIE AND DAN	4/4 Moderato	Theme (C)
3.	3.	T. ALAS FOR WEDDING BELLS	DANCE OF THE MARIONETTES—GURNEY (G)	
			6/8 Allegretto	
4.	2½.	T. AFTER RIGGING HER UP	2/4 Allegretto Scherzando	PUNCHINELLO—HERBERT
5.	1.	T. AND LIZZIE HERSELF	3/4 Tempo de Valse Lente	LIZZIE (Theme) (D)
6.	1.	T. WHILE DAN AT HARVARD	2/4 Allegro	FAIR HARVARD—COLLEGE SONG
7.	3.	T. NATURALLY ASPIRING	6/8 Allegretto	THE STRAW RIDE—ALDRICH (Ef)
8.	1½.	T. AT THE END OF SECOND YEAR	6/8 Andante	AFFECTION—HIMAN (Ef)
9.	2¼.	D. GUESTS ENTER "SOC'S" OFFICE	2/4 Andantino	ROMANCE SENZA PAROLE—SORO (G)
10.	3.	T. SOME WEEKS LATER	3/4 Tempo de Valse Lente	LIZZIE (Theme) (D)
11.	2.	D. "SOC" AND DAN AT FENCE	3/4 Andante	ROSES HONEYMOON—BRATTON (A)
12.	3½.	T. HIS EXCELLENCY THE COUNT	2/4 Allegro	L'AMOUR—CHRISTINE
13.	3.	D. "SOC" AT DESK IN OFFICE	IN THE CABBAGE PATCH—LOGAN (Ef. Af)	
			4/4 Allegretto	
14.	3.	T. EVERYBODY THAT HAD A DOLLAR	2/4 Allegretto	DEW DROPS—ARMSTRONG (F)
15.	2¼.	T. IN THE DAYS THAT FOLLOWED	SWEET REVERIE—TSCHAIKOWSKY (C)	
			3/4 Moderato	
16.	4.	T. THE FATHER SAID	2/4 Andantino	ALBUMBLATT—CUI (G)
17.	1.	T. IN THE STILL SMALL HOURS	6/8 Moderato	ESSENCE GROTESQUE—LAKE (Comedy Mysterioso "PP")
18.	2.	T. WELL ANYHOW	3/4 Tempo di Valse Lente	LIZZIE (Theme) (Dm)
19.	1.	D. GIRL STARTS TO PLAY VIOLIN	FLOWER SONG—LANGEY (Start as Violin Solo)	
			6/8 Moderato	
20.	2½.	T. CECILIA YOU CAME HOME TO DIE	6/8 Andantino	LULLABY—EMMET
21.	2¼.	D. DAN ENTERS ROOM—ALONE	3/4 Moderato	(Theme) (C)
22.	1½.	T. I HAVE BEEN ASKED TO ADVANCE	TWINKLING STARS—PEABODY (G)	
			2/4 Allegretto quasi moderato	
23.	2½.	T. TEN ONE THOUSAND DOLLAR BILLS	2/4 Moderato	SONG WITHOUT WORDS—REBIKOV
24.	3½.	D. DAN WALKS OUT OF DOORWAY WITH TELEGRAM	ALLEGRO No. 2—LANGEY (Am)	
			2/4 Allegro	
25.	1.	D. COUNT WALKING OUT—FALLS IN MUDDY ROAD	GOOD-BYE GIRLS—CARYLL	
			4/4 Moderato	
26.	2¼.	T. EDUCATION DID IT ALL	3/4 Tempo di Valse	LIZZIE (Theme) (D)

THE END.

The timing is based on a speed of 12 minutes per reel of 1,000 feet.

The complete score for this picture may be obtained from the Synchronized Scenario Music Co. of Chicago, Ill.



POSTERS



24
Sheet



3 Sheet
A



1 Sheet
A



6 Sheet

Slide



3 Sheet
B



1 Sheet
B

These posters, reproduced in their actual colors, form one of the most beautiful, attractive, and practical sets of paper ever at the disposal of the exhibitor for billboard or custom purposes. Make use of them—they pay for themselves many times over.

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